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# THREE ORIGINAL COMPOSITIONS

FOR  
VIOLONCELLO WITH PIANO ACCOMPANIMENT  
BY

A. H. SCHELLSCHMIDT

- |                          |     |
|--------------------------|-----|
| 1. BERCEUSE              | .50 |
| 2. PENSÉE MELODIE        | .50 |
| 3. PAS DE QUATRE GAVOTTE | .60 |



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# Pas de Quatre

## GAVOTTE

A. H. SCHELLSCHMIDT.

Andante

Cello

Piano

*f*

*mf*

*f*

*mf*

*rit.*

*a tempo*

*rit.*

*a tempo*



3

First system of a musical score. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note, followed by a series of eighth notes, and concludes with a triplet of eighth notes. A dynamic marking of *mf* and the tempo instruction *a tempo* are placed below the staff.

Second system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The treble staff contains a series of chords, while the bass staff contains a single melodic line. A dynamic marking of *mf* is located at the beginning of the system.

Third system of the musical score. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is marked with a dynamic of *f* and includes a tempo change to *a tempo*. The system concludes with a dynamic marking of *p*.

Fourth system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The system includes various dynamic markings such as *rit.*, *a tempo*, *mf*, and *p*, indicating changes in volume and tempo throughout the piece.

First system of a musical score. The top staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, marked with *f* and *a tempo*. The bottom staff is in treble clef with a key signature of one sharp, containing block chords. The system concludes with a *rit.* marking.

Second system of the musical score. The top staff continues the melodic line in bass clef, marked with *a tempo* and *rit.*. The bottom staff continues the chordal accompaniment in treble clef, also marked with *rit.*.

Third system of the musical score. The top staff features a melodic line in bass clef, marked with *a tempo* and *mf*. The bottom staff continues the chordal accompaniment in treble clef.

Fourth system of the musical score. The top staff continues the melodic line in bass clef, marked with *f*. The bottom staff continues the chordal accompaniment in treble clef.

5

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The single staff contains a melodic line with various notes and rests. The grand staff contains a rhythmic accompaniment with chords and single notes.

Second system of musical notation. It follows the same three-staff layout. The single staff features a more complex melodic line with some triplets and a crescendo hairpin. The grand staff continues the accompaniment.

Third system of musical notation. The single staff has a melodic line with some grace notes. The grand staff accompaniment consists of chords and rests.

Fourth system of musical notation. The single staff ends with a melodic phrase marked with a '3' and a '0' above it, and a 'sul D' instruction below. The grand staff accompaniment features sustained chords.



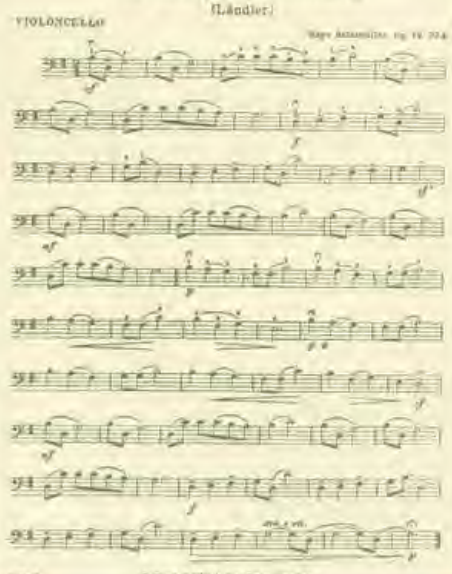
IN THE FIRST  
POSITION

# **CELLO SOLOS** WITH PIANO ACCOMPANIMENT Alvin Buechner Revisions

BASS CLEF  
THROUGHOUT

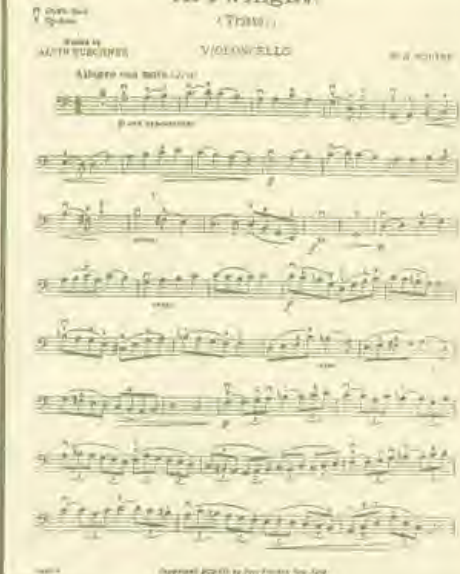
## **HUGO SCHLEMMUELLER**

### **A Mountain Maiden** (Ländler)



## **W. H. SQUIRE**

### **At Twilight** (Trout)



**A**MONG the greatest difficulties which cellists find themselves confronted with are the reading and mastery of the various clefs employed in the notation of cello music. While professional players may find it equally convenient to read their music in either the bass, tenor or treble clef, less experienced players and amateurs in particular find themselves hopelessly at sea when, in the course of a little solo composition, they must read in two or three different clefs.

This change of clef, in many, if not most cases, is introduced to suit the convenience of the composer, or arranger, who is enabled thereby to keep the higher notes within reasonable limits of the staff without resorting to the ledger lines necessary for the higher notation. This convenience for the composer, however, becomes a grave inconvenience for inexperienced players, and at times forces them to abandon a piece of music which, with one clef throughout, would have been comparatively easy.

To do away with this inconvenience, and in most cases unnecessary difficulty, the following list of Violasolo compositions have been revised in some cases re-written, fingered and phrased by Mr. Alvin Buechner in such a way as to simplify the notation and interpretation to a very great extent and still preserve their original musical form and beauty in every particular.

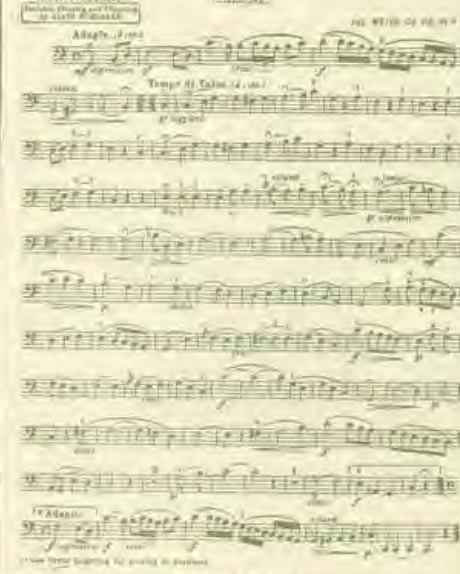
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# Pas de Quatre

## GAVOTTE

CELLO

Tempo di Gavotte

A. H. SCHELLSCHMIDT.

The musical score for the Cello part of 'Pas de Quatre Gavotte' is written on eight staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a *mf* dynamic and a triplet of eighth notes. The first staff includes a triplet of eighth notes and a slur over a group of notes. The second staff features a triplet of eighth notes and a *f* dynamic. The third staff has a triplet of eighth notes, a *rit.* marking, and a *a tempo* marking. The fourth staff includes a triplet of eighth notes, a *rit.* marking, and a *a tempo* marking. The fifth staff has a triplet of eighth notes and a *f* dynamic. The sixth staff includes a triplet of eighth notes and a *a tempo* marking. The seventh staff has a triplet of eighth notes and a *p* dynamic. The eighth staff includes a triplet of eighth notes, a *ff* dynamic, a *mf* dynamic, a *rit.* marking, and a *p* dynamic.

'CELLO

3

Sheet music for Cello, page 3. The score is written in bass clef with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- a tempo*
- rit.* (ritardando)
- f* (forte)
- p* (piano)
- ff* (fortissimo)
- mf* (mezzo-forte)

The score features several measures with fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The piece concludes with a final measure marked *sul D*.